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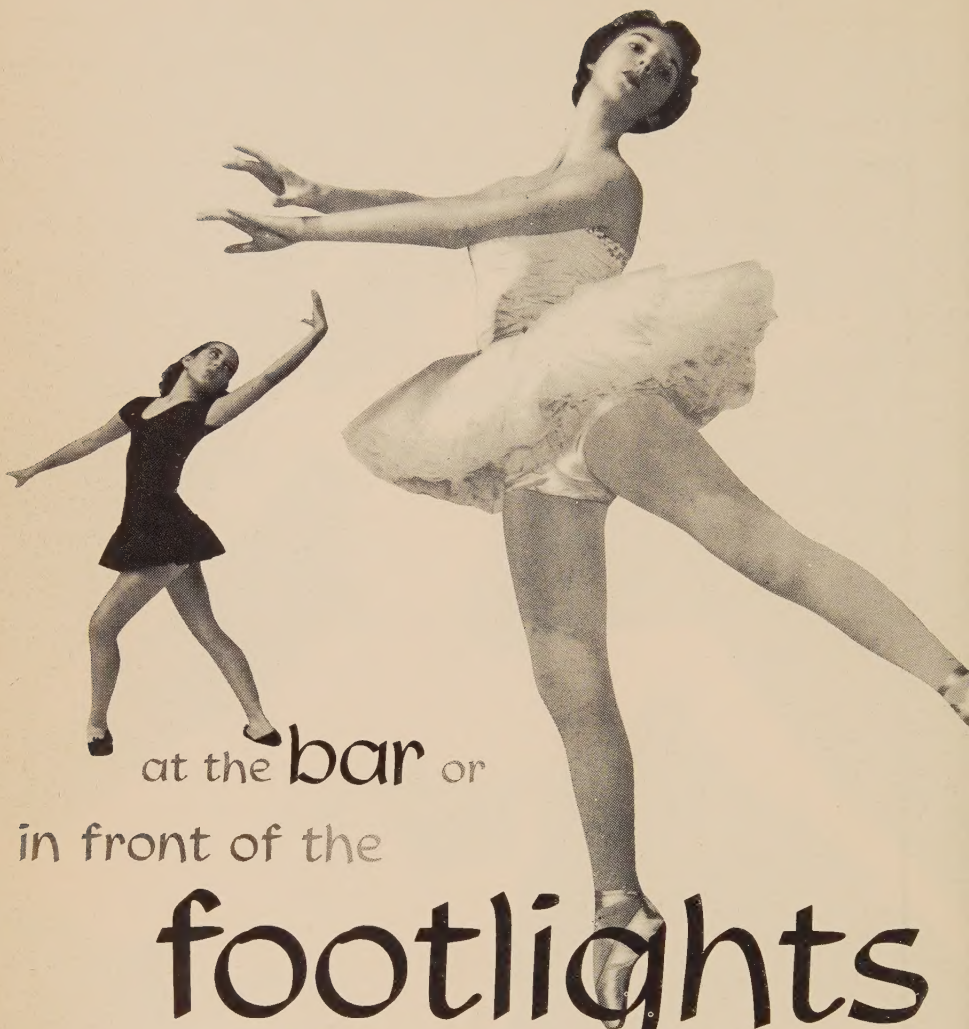

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=THE COVER=

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an informal interview with

TAMARA TOUMANOVA

This is the 12th in a series of informal interviews with prominent personalities from the "World of Dance" Miss Toumanova was interviewed at the San Francisco Opera House on December 8, 1954, where she was appearing with "Festival Ballet."

(The First of Two Parts)

Q. Miss Toumanova, when the critics speak of you as one of the original "baby ballerinas," to what are they referring?

A. You see, I started by career very, veyr early. Not only my training, which started at five years and four months, but my professional debut started very early. My first great appearance was with Anna Pavlova in Paris. It was a performance in honor of the French Red Cross. Miss Pavlova chose me from all the great schools of Paris as the most talented child with a promising future. So you see I was very lucky. After that things went very well and when I was ten years old the Paris Opera created a special ballet for me which was written by twelve famous French composers. I then became a star. So when they call me the original baby ballerina, I do think the title is right. Aside from that, I came to the United States as a full fledged prima ballerina in such star spots as Sylphides, Petrouchka, Swan Lake and many others — when I was only twelve years old.

Q. I'd say you certainly earned the name of "Baby Ballerina."

A. You know, it's strange, but when a girl tells me she's still too young to dance a certain part I politely ask her how old she is and she answers, "twenty-one." I can only say, 'Oh, my goodness, that's a little late.'

Q. There's another thing I'm curious about, Miss Toumanova, and that is: Is it true that you were literally born in a box car?

A. Yes, it's absolutely true. My mother was fleeing from the Red Russians when I was born in a box car in Siberia. And I might add that I've been on the go ever since.

Q. You said you began studying at the age of five years and four months, and with whom did you study?

A. I started with Madame Olga Preobrajenska. She was also a Russian refugee and a great star of the Maninsky Theatre. Since then, however, I have been given training from the greatest masters throughout the world. It would be very difficult for me to even begin to mention all of them. I can say that I studied with Balanchine, Massine, Nijinsky, Lichine, Tudor, God knows how many of the great masters I've had. One of the greatest, of course, was Fokine. So you see, I'm a very lucky girl.

Q. Being a dance reporter, what you've just said, Miss Toumanova, is very interesting for several reasons. One, of course, is the fact that you said you still continue to study. This is good to know, for all too often students after having studied for a number of years feel that they no longer need to continue.

A. Oh, I definitely want to give this message to all students, and that is, there is never an end to study. You might think you have achieved the top, but I have learned that this is not so. There is always another step up. You just can't stay on one plane; you go either down or up. Of course, there are many sacrifices along the way, but those sacrifices mean so little once you are able to do what God has given to you.

Q. Were you studying with Madame Preobrajenska at the time that George Balanchine discovered you?

A. Yes. He came over after hearing about my great triumph in the Paris Opera. He didn't ask me to do very much, but he was sold on me and wanted to make me a star. In fact within a month he created a ballet for me called "Cotillon" which I did with Ballet Russe de Monte Carlo in America. He also did "Concurrence" for me.

Q. What are the names of some of the other ballet companies in which you have performed?

A. Well, I was a guest star with the Paris Opera House, which is probably one of the most magnificent theaters in the world. Then I guest starred with La Scala de Milano, Florence Festival, Holland Festival, Ballet Theatre, London Festival Ballet and the Marquis de Cuevas. In fact, I think that I have been with almost every company it's possible to be with.

Q. We all know that you portrayed Pavlova in "Tonight We Sing." Have you made any other pictures?

A. Yes, I have. It's an MGM picture and a Sigmund Romberg story called "Deep In My Heart." In it I portray a very interesting personality, one of the greatest music hall singers and

dancers, Gaby Deslys. I don't dance in it, I sing. I have a wonderful part in it opposite Jose Ferrer, which gives me a great chance to show how much of a comedienne I am, as well as a dramatic ballerina. Also there is another picture coming with Gene Kelly called "Invitation To The Dance." I'm anxious for those two pictures to come out, because I believe that my fans who have seen me in "Tonight We Sing" will have quite a surprise.

Q. Do you like dancing in motion pictures?

A. Yes, very much. I have been asked this question many times. Because the theater has a special magnetism about it, it is a great experience to perform on the stage before a live audience. However, I do not count how many people there are in the audience. The theater could be empty and I would dance just as well, for I love to dance so much that I create the mood of an audience. That is why, when I am before the camera, the workers who are around me are my audience. This gives me the feeling of being on the stage.

Q. This brings to mind an article we ran in Dancing Star some years ago in which a writer wrote that there were actually tears in the eyes of the onlookers during the shooting of "Tonight We Sing".

A. That's right. If you remember, the Dying Swan and all the other numbers were filmed from beginning to end without a cut. The camera just followed me for three minutes and twenty seconds. It was the longest continuous dance number ever filmed at that time. When I finished the number there was a moment of tense silence and then suddenly the whole set of some hundred and eighty persons burst into applause. This made me very happy. Many had tears in their eyes. And on the second day, those who hadn't seen the shooting kept saying, 'Tell me when you're going to do another number; I've got to see it.

Q. Have you done any TV dancing, Miss Toumanova?

A. My only appearance in this country was two years ago on "Show of Shows." In England I have made many television appearances. In fact I was the very first ballerina to dance on television. This was in 1933.

Q. Which dance medium do you prefer?

A. I adore the stage and enjoy dancing for the screen. I really haven't had many contacts as yet with TV. Before I pass my opinion on this form of dancing I'll have to try more of it.

Q. Miss Toumanova, would you say that ballet, as an entertainment medium has finally come into its own in this country?

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A. Yes, definitely. And I think it is going to grow even more, and I will tell you why. I think that the world right now is a little bit upside down. People's feelings are a bit upset. I don't think that they are on the right road. I don't think that out of ten people that any of them are totally happy, totally satisfied, or know what they want out of life. But I think the ballet gives them that totality of spiritual happiness. I think that those who are unhappy will come back into this world of ballet, so to speak, for I do believe that the ballet art is actually like a very wonderful prayer from a great priest.

Q. Of the many countries in which you have danced, which ones would you say have the greatest interest in ballet?

A. I should say all of them. Each country loves the beauty of ballet and a good performance. As is always the case, if you give a great performance, it clicks everywhere. If you give a bad performance, whether it is in Spain, Japan, England, it doesn't matter where — it just doesn't go over.

(To Be Continued)

the DANCE in NEW YORK

R. HASOUTRA

THE NEW YORK CITY BALLET presented Gian Carlo Menotti's new work, "The Unicorn, The Gorgon And The Manticore," for the first time in New York January 15th at the Metropolitan Opera House. This work—"a madrigal fable for twenty-four voices, ten dancers and nine instruments" — was commissioned by the E. S. Coolidge Foundation and had its world premiere October 21st in Washington, D. C.

In sprightly Elizabethan style, twelve madrigals, sung by the Townspeople (the chorus) tell of a poet who refused to conform to the ordinary and spent his time with a Unicorn, a Gorgon and a Manticore. Society, critical at first, soon took his "pets" as fads and everyone had to have one of his own, not knowing what they meant. To the poet they were children of his imagination in Youth, Middle Age, Old Age — and they sustained him at his death.

John Butler, blending modern and ballet technique, synchronized the dancers' movements with the singers' words, acting them out quite literally. The necessary repetitions and the very form of the madrigals put certain restrictions on the fullest choreographic possibilities but Mr. Butler handled it exceedingly well. The clarity, smooth transitions and sprightly humor, especially in the clever use of the girls' huge flowing skirts to extend movements and to change moods, was highly pleasing. It was in the last scene, however, that Mr. Butler's real power came forth . . . as the poet lay dying, society receded, leaving him with his Unicorn, Gorgon and Manticore (facets of himself to which he'd always been faithful) who comforted him and supported him in a magnificent series of intricate lifts, an adagio of death as touching, noble and sublime as Menotti's music.

Janet Reed, as the Countess, danced this witty, vexing leader of society with charm and delicious humor and Roy Tobias made a fine figure as the wife-ridden Count. The Mayor and the Doctor (John Mandia and Jonathan Watts) with their crisply wimpled wives (Barbara Milerg and Wilma Curley) upheld the mores and followed the Countess' fads with happy gusto. Arthur Mitchell was a young, rather coltish Unicorn; Eugene Tanner, a powerful, military-like Gorgon and Richard Thomas, a weary sea anemone, faithful and sad. Nicholas Magallanes gave a sensitive, convincing performance as the Poet.

Upper: Ron Murray & Gayle Spear in 'Pas de Deux' by Orest Sergievsky. Dance Varieties at Hunter College. Center: Peter Nelson and Ann Wilsen in 'Bluebird' Pas de Deux. Lower: Maureen Cillick and group in Juilliard Dance Theatre's 'Descent Into the Dream'. —W.H. Stephan

MERCE CUNNINGHAM and his group, with two pianists, gave a program at the Brooklyn Academy of Music that was one of the most exciting of the season, thrilling and irritating, simultaneously. Cunningham's magnificente technique, his exceptionally well trained group and some of his choreography lifted us to the heights. On the other hand, John Cage's music was exasperating and did not help the ambiguous, if not silly, subject matter of at least two of the dance numbers.

"Suite for Five," danced by Mr. Cunningham and the group, is a mosaic of solos, duos, trios, beautifully woven patterns of brilliant movements — in spite of John Cage's inadequate music.

"Septet," to Erik Satie's music, is a delightful, whimsical series in seven parts, punctuated by humor and clever surprise. Carolyn Brown is an extraordinarily lovely dancer.

"Minutae," to music y John Cage, a group work "based on the use of short, abrupt movements made by people walking in the street," brought the first discomfort. A screen, covered with brightly colored papers in no particular design, was set in the center stage. Mr. Cunningham and five of his group, wearing tinted leotards, ran earnestly in and out of this fragile labyrinth, occasionally rolling on the ground. It was neither dance nor pantomime and if it had any thread of continuity, it was lost because of the loud belches of music bursting out at irregular intervals which shocked the ear so that attention to the dancers was disturbed.

"Galaxy" is a new number to music by Earle Brown (just as painful to hear as Cage.) Four dancers in costumes suggesting air, earth, fire and water dashed about the stage, each intent on her own movements with no relation whatever to each other or to the whole of the piece. Suddenly they just stopped. Let us quote the program note:

"The complexity of this dance and its music arises from the superimposition of disparate events which are related, as in nature, for instance air, earth, fire, and water acting at one and the same time are related, simply by their happenings in the same time and space."

This is pretentious nonsense. Carolyn Brown, Viola Farber, Marianne Preger and Remy Charlip are excellent dancers and Miss Brown is star material. They deserve better from their choreographer!

And then, like the pixie he resembles, just when he has caused most annoyance, Cunningham comes forth with a masterpiece . . . "Lavish Escape" — an "adventure into uncharted territory" to music by Christian Wolff. At the opening, the still figure clad in many colored knitted rags seemed humorous and the audience began to laugh dutifully as the odd, bulky movements began. Gradually, however, came awareness of being drawn into the inner recess of one who, lost in his own world, is doing many

zany things, not to be funny but because they are real to him — happily intent on his own detached, displaced delusions. And under it all lay the fine structure of the dance supporting one effortless perfection after another. It was a shaking, wonderful experience!

"Nocturnes," to music by Erik Satie, was not new but is always good to see. A transparent screen was used cleverly in the movements. The fantastic headdresses over the plain white leotards of the girls, and the boys' faces — painted half one color, half another, evidently didn't mean anything in particular — but the dancing was excellent.

✔ DANCE VARIETIES with PATRICIA BOWMAN was presented by Orest Sergievsky at Hunter College in association with the Slaviansky Chorus.

The importance of the event was Patricia Bowman's appearance in Pavlova's famous "Death of the Swan." Miss Bowman was the prima ballerina at the Capitol, Roxie and Music Hall Theaters for years and is loved in New York almost as much as Jimmie Walker and Times Square. She is one of the only ballerinas I know of who passed through the pressure of many years in popular theaters and still kept a good, clean, brilliant classic technique. With the original Fokine choreography, Miss Bowman created an image, lovely and true.

Anne Wilson and Peter Nelson danced an exquisite Pas de Deux in true classical style and Miss Wilson also did a charming variation from "Coppelia." Recently, she has made a dance-lecture tour, telling the history of famous ballets and performing the important solos of each.

Gayle Spear, who returned from Paris where she danced with de Basil's Ballet Russe, to appear last month on Omnibus with Agnes de Mille, is a dancer of exceptionally pure line and immaculate technique. She danced two numbers on this program: "Three Variations on Paganini," which was exquisite, and a charming Pas de Deux with Ron Murray, both choreographed by O. Sergievsky.

Flower Hujer, a statuesque, exotic, black-haired beauty, with her group of male dancers, gave an exciting Blues Suite, based on the famous song, "Sixteen Tons."

Orest Sergievsky seems to have a genius for friendship to get this shining galaxy on his yearly school recital!

The musical program was filled by a 17th Century Russian play with chorus. The least said about that, the better!

✔ TO YO ZA, The Theater of the Far East, was the second in a series, "The World in Dance," sponsored by the Brooklyn Academy of Music.

The company consists of one woman, Petra Chan, and three men, Forrest Coggan, Jarrett Green and James Barnett, Americans

who have spent years in the Far East collecting costumes and learning native dances. They showed scenes from Japan, China; Cambodia, Bali and India.

The Menotti Madrigals are lovely and the whole production was a good theater treat.

✔ THE JUILLIARD DANCE THEATER, directed by Doris Humphrey, in its third performance of dance recitals at the Juilliard Concert Hall, presented one new work, "Descent Into The Dream." "Dawn In New York" was created last year and "Life of The Bee" was a revival from 1929.

"Descent Into The Dream" is a tender tale of a little girl passing through Childhood and Youth into Womanhood. The setting was particularly striking . . . a milky cloud descending through blue sky brings a sleeping child close to the earth. She leaves the cradling cloud to enter Childhood and scampers about with her little companions, who soon vanish and leave her to enter Youth, a sharper, more exciting venture bringing Boys with their games, their teasing and, in time, their sudden awe and awareness of attraction to her. An then Womanhood came in the guise of four stately beings clad in ivory satin with full flowering trains who swirled around her gently, leading her to accept maturity. (This was the most beautiful passage of the whole work.) When the Dream has passed, the child tries to return to her cradle but the cloud has gone and the curtain falls on the child timidly setting forth alone.

Maureen Gillick as the little girl with gentle freshness and awe of the very young performed the role perhaps better for the whole than would a stronger, more brilliant dancer. The four figures of Womanhood were beautifully done by Joyce Trisler, Me-

Melisa Nicolaides, Joyce Trisler, Maureen Gillick and Patricia Christopher in Juilliard Dance Theatre's 'Descent Into the Dream'.
—W.H.Stephan—

lissa Nicholaides, Martha Wittman and Patricia Christopher, the latter especially lovely in poise of head and fine nuance of movement.

Miss Humphrey has told an old tale with new tenderness and beauty but, somehow, neither the choreography nor the emotions were strong enough to give it real life . . . it was still a gentle dream.

"The Life Of The Bee," first given in 1929, was presented with its original set, costumes and music — "Kammermusik No. 1" by Hindemith. Dancing has come a long way since then and few dances or dancers of that era could stand up at all today, yet it was good to see an old work done in the original manner to help us take count of the progress made and it was particularly delightful to see that the role of the Old Queen Bee, in battle to the death, is still strong and exciting. Joyce Trisler and Patricia Christopher dance it on alternate evenings — I saw Miss Trisler. She was the seething essence of hate, fury and fiery venom as she attacked her rival. Choreographically, as well as emotionally, she reached an amazing peak. Maureen Gillick, as the young queen, was not strong enough to give credulity to her victory over the wild force unleashed by Joyce Trisler.

"Dawn In New York," based on two verses by F. Garcia Lorca, has been seen here several times. The dynamic movements of the black doves are fascinating but still the highlight of the piece is Joyce Trisler, "the maid with the red nose, the sign of Spring," dancing a tender, youthful idyll with Chester Wolenksi.

Miss Humhprey's Dance Theater at Juilliard is a training, creative, proving ground. Some days are sunny, full of new brilliance, and some are merely grey but growth and progess will always fill them as long as she is in charge.

CARMEN AMAYA with Sabicas, famous Flamenco guitarist, Speranza, pianist, six dancers and a Flamenco singer, gave three performances at the Brooklyn Academy of Music.

Miss Amaya is as lithe and fiery as when I first saw her many years ago in Mexico City. Her vibrant personality and flamelike movements, however, have been enriched by poise and taste and her heel work, which was always brilliant, has become stronger than that of most male dancers. In "Emrujo Del Fandango," to music by Palomo, she was bewitching indeed with her flashing fury and in "Soleares" she sang and danced with true gypsy impudence of tongue, hip and heel! She is a fascinating and powerful solo performer but her company is not up to her level of excitement. There was a lack of assurance and general esprit in the group. They danced carefully, exactly, very seriously, as though dutifully intent on their chores without any inner relatedness to each other and without the elan of true confidence. Only when Miss Amaya appeared with the group in "Baile Y Bodas De Luis Alonso" and in the closing "Alegrias" (where Miss Amaya, dressed as a slim boy, sweeps all before her with her

magnificent heel work) only then did the company come to some life, as though confident only when she was on stage with them.

Goyo Reyes, who assisted Miss Amaya with the choreography, is an excellent dancer. He did a charming 18th Century Bolero with Pepita Ortega and finished with a fantastic solo of breathtaking leaps, spins and knee work which the audience made him repeat again and again. Senor Sabicas, who composed much of the music for the dances as well as his own three guitar solos, is a splendid musician. Domingo Alvarez, the Flamenco singer, lost the full force of his remarkable vocal effects by sawing the air with two ineffectual gestures, constantly repeated.

Yes, it was good to see Carmen Amaya again, it will always be a joy, but now that she has a company she should work as hard perfecting it as she has done on her solo dances.

The costumes were magnificent, authentic in every detail, a very rare and wonderful treat to see. The episodes were well chosen, produced, lighted and presented in a smooth, professional manner. In fact, everything was there but real theater or dance. These four are earnest, honest researchers, faithfully telling us about the dances and theater of Asia and, dressed in the loveliest of costumes, obligingly indicate — but that is all. The costumes were well worth going to see, yet one couldn't but mourn that there were no dancers to use them.

✔ BEVERLY SCHMIDT gave a dance concert of her own choreography at the Henry Street Playhouse assisted by a group of five pupils of Alvin Nikolais, artistic director of the Playhouse. Seven of the eleven numbers were first performances.

It is good for young choreographers to be able to show their work to hear and feel audience reactions, for more can be learned

from one performance than from weeks of rehearsals. Mr. Nikolais has been very helpful by making this possible.

Taken as etudes or adventures in composition, Miss Schmidt's work is both interesting and promising. "Droll Figure," for example, had a good idea and the use of long blonde hair could have been clever but it was poorly handled. In "Caprice" and again in "Penguins Aries!" there were some genuine inventions in humorous movements but, again, the fullest possibilities had not been sought and perfected. It might be a good idea for young soloists to teach their compositions to another and see what it looks like, for the ego can get very much involved when one is performing one's own work. Not knowing whether it is the choreography or one's own performance of it that is at fault has been one of the hardest stumbling blocks for the modern dancer to overcome — and not only for beginners!

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Photographs for this review are by San Francisco artist, Chic Lloyd.

In all times, dance has been the matrix of the drama. Its essential purpose in the dramatic theatre has therefore been of consistent importance to the life of the dramatic idea which finds its expression in the playwright's art.

The degeneration of the dance into a specialized entertainment resulted in a number of blind-spots in the concept of theatre. One of the most important of these was the loss of dance within the fundamental concept of dramatic production. Nothing more vividly displays the results of this forgotten language in the theatre as do the dramas of the 1930's.

Most of us usually associate dance with the operatic stage — probably because a good many centuries have seen the corps de ballet of the opera as the only permanent body of dance performers. Some of us think of dance in terms of the concert stage; those of us, that is, who specialize in attending performances of ballet and modern dance where the technique of dance is displayed as something autonomous. A few of us have been influenced by a recent renewal in the American theatre, a renewal which is exemplified in the names of numerous dance organizations: Dance Players, The Jose Limon Theatre Dance Company, the Agnes de Mille Dance Theatre, Dance Workshop, etc. In such names we suspect a transformation which has caused the dance to become an important wing of the American theatre.

This growing perspective of a dance of the theatre can be pressed to its ilmits when we begin to think of dance as the basic rhythmic and theatrical foundation of the drama. Dance, in other words, becomes the matrix of the dramatic theatre; its source of pace, color, line and texture.

This return to the dance as a concept of stage movement — with its abundant effect upon the movement of words, scenes, acts and, thus, of the drama as a whole, has been greatly influenced by the playwright's art. The tendencies in the American theatre since the time of Eugene O'Neill have directed considerable attention to the classical concept of drama. The tempo of the drama, its frame-of-reference, its preoccupation with internal monologue and expressionism, placed a unique demand upon producers and directors of plays. The naturalistic and overt

naivity of plays such "Front Page" and "The Circle" could not feasibly solve the vast problems of production in the instance of the new drama.

The director of a play asks himself: "How does one conceive a living presentation of plays such as "Waiting for Godet," "Dark of the Moon," "Ghost Sonata," "The Maids," "No Exit," "Antigone," or "Yerma"? More often than not the producer of plays must look to the dance for the answer to his question.

He seeks, in effect, a means of animating a play which might readily become a static though literary success.

Intentionally or not, this seems to have been the effort in the San Francisco presentation of "Dark of the Moon" under the banner of the Abbott-Abrams Productions (a "little theatre" group which is too polished to be called **little** except in regard to the actual size of its auditorium). The production is the perfect ground for a discussion of the successes and failures of the lyric drama and its uses of choreographic concepts.

"Dark of the Moon" is hardly a great play. Its mention along with "Yerma" and "Waiting for Godet" is not intended to be an eulogy. Its creators, Howard Richardson and William Berney, have, however, supplied the commercial theatre with a specialized type of drama; one which possesses an element of poetry, fantasy and emotion. These qualities go far in compensating for the basic emptiness of the play's content, and they also call into the foreground demands on the director and the actors which cannot e solved in the manner usually employed in commercial theatre.

"Dark of the Moon" is one thing, if nothing else: a pleasant midground of dramatic intentions, dealing with rural life in a sort of folk-poetry which has a remarkable impact. Yet this poetry does not exist in its dialogue **per se.** Like all poetry, and its primal ambiguity, the elements of expression rest in the relationship between spoken ideas and the images they set up in the mind of the beholder. In the case of "Dark of the Moon," the image which is wrought from an interplay of words and their meanings, actions and their purposes is more often a dynamic rather than a syntactical image. "Dark of the Moon" is finally a progress of dynamic images stimulated by the ambiguity of dramatic speech. All of this does not mean that the play is a dance with dialogue. Nor, as a dance critic, am I suggesting that the interest of dance rests solely in the "actual" dance sequence which is called for by the playwrights. The dance within the play is, for me, the foundation for the entire action, culminating at the same time that it instigates the matrix of its dynamic image.

In the Abbott-Abrams production of "Dark of the Moon", Leslie Abbott held post as director John Graham and Patricia Topalian as collaorative choreographers; Robin Wagner and James McMillan as scenic and lighting designers.

The question which I must immediately ask is whether or not these people possessed a central and amalgamated concept of the play. Frankly, they might produce any number of dramas together without as

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much as a word of discussion: "Dark of the Moon" and plays like it, however, will not succeed on theatrical badinage alone. Three men in separate rooms can write lyrics for the latest hit song; but three artists cannot similarly compose a lyric poem.

Unmistakenly, Leslie Abbott has an amazing grasp of the theatre and its emotional characteristics. His productions of Broadway hits have time and again proven superior to their original presentations. In the realm of naturalism, realism, commercialism, he has a gift for whipping the dullest moment into a sensitive, meaningful insight into situations and people. This gift, however, in "Dark of the Moon" was not appropriately employed. Under his direction the entire play rang a false, contrived tone despite the great tension of the revival scene, the scenes on the mountain and the birthing scene. In such instances Abbott displayed the heavy realism of his nature — but also his complete lack of poetic integrity. Evil, in his hands, is always an ugly force. His sensibility is not capable of perceiving the beauty in ugliness. And thus his scenes are injected with a naturalism (not unlike Zola's in its extremes) which contradicts and destroys the poetry of the play's totality.

In this manner the play lacks its essential attribute: mystery. And with the loss of mystery goes fantasy, poetry and beauy. "Dark of the Moon" becomes a painting with scraps of photographs glued here and there to its surface.

All of this brings us back to the subject of dance as the matrix of the lyric drama. And it points to the mistake that Abott made in permitting the choreographers to compose a dance which stood out of context as just that: a dance; rather than permitting the choreographers to direct the body movement for the entire play.

The alternative might simply have been one of an increased movement-imagination on the director's part; bringing about a type of natural movement throughout the play which bore a constant and primal relationship to the flux of the dance which is called for in the second act.

Dance, in this way, was used in Mr. Abbott's production of "Dark of the Moon" to decorate a scene or two, not to give substance to the entire flow of the drama. The motif of both acting and costumes was markedly naturalistic. The motif of the lighting and scenery was strikingly blended in fantasy and realism but inappropriate to the costumes and acting. The choreography was decidedly sophisticated and stylized; while the natural bodily movement was constantly fluctuating from the real to the unreal . . . without the advantage of purposeful rhythm for such abrupt changes. Dance could not be the matrix of "Dark of the Moon" (as it has successfully been in successful productions of the play) because dance was considered nothing more than a method of heightening a scene or two.

Were dance the matrix of the drama, the relationship between dance and movement would have been complete enough to make dance appear to be natural movement and natural movement apear to be dance.

The Greeks seemed to have understood this relationship between speech and movement. We may assume that their dramas did not scatter into bits and pieces: powerful rhetoric, a dance, a love scene, a moral, a dance, more powerful rhetoric. The totality of the plays of Greece ring with one tone throughout. "Dark of the Moon" was an eclectic searching for a theatrical truism. It unfortunately ended up as a pack of untruths.

The untruth was a painful one to see because the actors, Will Marchetti and Marilyn Roberts, were excellent. Leslie Abbott is a fine director when faced with the right play. In "Dark of the Moon," however, he permitted the costumes to be a collection of Salvation Army morsels with no unifying textures, colors or similar motifs. He permitted the magnificent scenic imagination of Robin Wagner to hide its head in two dozen risers and a half dozen lighting tricks all ringing different tones of imagination without one predominant element. He permitted the choreographers to compose a polished, semi-commercial dance routine which seemed to picture witches a bit too much as Cecil B. De Mille might have done with an unlimited budget. He encouraged dancers Anita Parisi and Donna Rae to present themselves as Witches with a very low I.Q. and very aundant libido. It seems to me that sexuality in "Dark of the Moon" is above all an image of the most acute and poetic of mysteries.

Legend is a sort of community miracle. I think the legend of Barbara Allen was conceived as such a miracle. So was Christmas and its miraculous elements which have been as readily degenerated by interests which concern themselves solely with the miracle of making a million.

John Gassner stated a good many years ago that the aim of the theatre was to be marvelous, not monetary. A distinction which one must understand before he enters the ancient house of great drama.

Manhattan Danse Pas

by SCOTTI D'ARCY

● The American Ballet Theatre's only performance of the season was given February 10th for the benefit of the company's sponsor, the Ballet Theatre Foundation. The premiere of "Winter's Eve", the first ballet by the English choreographer, Kenneth MacMillan, to be seen in America, filled the Metropolitan Opera House with many greats from the diplomatic and artistic world. Mr. MacMillan has created several works for Royal Ballet in London which brought him much critical acclaim. "Winter's Eve" however does not come up to expectations. The theme is a painful one dealing with blindness that is almost cruel in text. It is not a good ballet. Mr. MacMillan produces an endless amount of movement which is original but neglects to develop it . . . losing the impact and leaving the dancers stranded. John Kriza and Nora Kaye handle their assignments with great skill, both dramatically and technically. From "Winter's Eve" we get a promise of what Mr. MacMillan's genuine creative ability holds for the future. The American Ballet Theatre recently returned from a six-month European tour under auspices of the American National Theatre and Academy and the State Department.

● Jermey Brand, one of New York's popular young models, has added dancing lessons to his busy schedule.

● Omnibus, which continues to bring the best in dance to the fore, presented "The Ballad of Baby Doe" in a televised condensation. An impressive achievement.

● John Butler's choreography did much to brighten up NBC-TV's color shipwreck, "Ruggles of Red Gap."

● Broadway assignments: Rod Alexander set to do the choreography for "Shinebone Alley" which is George Kleinsinger's adaptation of "Archy and Mehitabel" and "New Girl in Town," which is based on O'Neill's "Anna Christie." It will star Gwen Verdon.

● Shango and Yanvalou filmed by Fritz Henle features Geoffrey Holder and his troupe performing authentic African dances. This is raw material photographed in Trinidad using nature's sea and jungle as backdrops. Brandon Films has released these two films which rate among the best for this type film. Brandon also distributes "Witch Doctor" with Jean Leon Destine and his group.

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TED SHAWN *proved* dancing IS a man's business

By AUBREY HAINES

When, in 1910, the Denver Post sponsored in its home city a **Quatre Arts** Ball at which Ted Shawn and his teacher performed a decorous waltz, respectable people were horrified. One of Ted's fraternity brothers quietly took him aside for a bit of proper advice. "Men," he said, with an air of finality, "don't dance!" In the years that followed, Ted Shawn has proved the fallacy of that statement.

Today Shawn is a tall, graying man who is at home before any audience, but his audiences at Jacob's Pillow, in the Berkshire Hills near Lee, Massachusetts, are his special home. Here he turned a weed-grown farm into the hub and mecca of dancing in North America. In the summer of 1955 he imported the Royal Danish Ballet to Jacob's Pillow at a personal risk of more than $10,000. But the acknowledged dean of American dancing has taken risks all his life. Indeed, as Ted now recallls, his first risk was to dance at all.

Ted Shawn is rightly credited with having made significant contributions to the development of dance in the United States. He was one of the first persons to create dances based on American themes: Indian, Colonial and Post-Revolutionary. He formed the first group of all-male dancers, greatly needed to lessen American prejudices against male dancers. He was founder and managing director of the University of Dance, held in conjunction with the Jacob's Pillow Dance Festival. With his wife, Ruth St. Denis, he established the Denishawn Schools and formed the group known as Denishawn Dancers.

Born Edwin Myers Shawn in Kansas City October 21, 1891, he was the son of emigrants who had left Germany with many other liberals back in 1848. His father's surname when he came to America was Von Schaun. Awarded the Evans Scholarship

to the University of Denver, Ted attended that institution for three years, with the intention of becoming a Methodist minister. To earn expenses not covered by his scholarship, the youth worked at the Denver Public Library, in addition to delivering newspapers. During his junior year at the university he suffered paralysis from the waist down, due to an attack of diphtheria. His doctors prescribed ballet practice as a means of recovering his locomotion, and this changed his whole life as well as American dance history.

Ted Shawn stands before the Ted Shawn Theatre, home of the Jacob's Pillow Dance Festival. —John Lindquist

"I never decided to become a dancer," Shawn declares, "but once I started dancing, I never stopped. Though he soon resolved not to return to his preparation for the ministry, his interest in religion came to manifest itself in dancing. Ted's continuance of dancing came about partly as a result of seeing Ruth St. Denis perform in 1910. She had already created new forms of expression in American dancing. This influenced Shawn to abandon all idea of the ministry and go into dancing. Typing in an insurance office by day, he sorted books in the public library at night to pay for his lessons. Two years later Shawn gave his first public performance in Los Angeles, but there remained the problem of financing his dance lessons. Hence he took on a number of odd jobs. Not long afterward he became the partner of Norma Gould, a well-known Los Angeles teacher, and started a school of dancing there. While in the city he prepared one of the first dance films ever made, **Dance of the Ages,** for the old Edison Company. Then he did a specialty in a Cecil B. de Mille picture called **Why Change Your Husband?**

By the beginning of 1914 Ted Shawn was on a tour with his own dance troupe. Upon learning that Miss St. Denis was look-

ing for male dancers, he paid a visit to the Manhattan studio of the famed dancer, and the two spent eight hours discussing the subject. "I went to tea and talked so long that I was invited to supper," he recalls. "Ten days later Miss Ruth asked me to be her partner, and five months later we were married in the City Hall. But Miss Ruth had her own ideas about marriage. One of them was that marriage was supposed to be fatal to a woman's career, so we kept it a secret. Nine months later she told a Kansas City newspaper woman about it in strict confidence, and the news landed on the Associated Press wire." The headline, mistaking Shawn for an aesthetic dancer named Swan, read, "RUTH ST. DENIS MARRIES MOST BEAUTIFUL MAN IN WORLD." It haunted Ted for years.

In 1915 Ted and Ruth founded the first of the Denishawn schools, in Los Angeles, drawning upon Shawn's old pupils for their first students. In addition, the Denishawn Dancers were organized. The group toured the world for the next fifteen years. Strangely enough, Ted was more interested in the school itself, both as teacher and organizer. He devised a curriculum consisting of studies in all forms of the dance. Included were Delsarte exercises, Yogi meditation, and courses in costuming and other arts allied to the dance.

As soon as a student completed the courses in exercise and dance, various dances were created especially for him. Hence he was developed as an individual dance personality. The influence of such courses may be realized when one remembers that from them came such performers as Doris Humphrey, Charles Weidman, and Martha Graham. With the entry of the United

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States into the First World War, where he served as a lieutenant with the Thirty-second Infantry, Shawn's association with the school was interrupted.

Back home again, however, he presented a composite church service in dance form at the First Interdenominational Church in San Francisco. Soon he was composing choreography for the Bach Preludes and Two- and Three-Part Inventions. In the early 1920's the Denishawn School was moved to New York. Shirtly afterward Ted made a trip to England, and on his return he began to create dances of specifically American inspiration. This was not entirely his own idea, however, for he had been urged to do so by both Englishmen and Americans.

In 1930 the Shawns agreed to separate, although this decision was not followed by legal action of separation or divorce. Miss St. Denis continued the Denishawn School for a short time.

Leaving Denishawn, Ted flouted the opposition of backers and booking agents to rescue male dancers from general scorn as sissies and mere props for female dancers. Hence he began gathering male athletes, physical training instructors, and other men interested in dancing. As a training headquarters he purchased a 200-acre farm now known as Jacob's Pillow. There he trained the men in exercise and dance, and by 1923 Ted Shawn's Male Dancers were ready to travel. From 1933 to 1940 he successfully toured the country with his troupe of male dancers.

All the while Ted maintained his interest in American subjects, creating for his group **John Brown** and **O Libertad,** based on Walt Whitman's **Leaves of Grass.** Other highlights of these days were **Labor Symphony** and **Kinetic Molpai.** Though in general the troupe received wide critical praise, there were—as might be expected — some dissenting opinions by New York and London critics.

Needless to say, Shawn and his male dancers had students and admirers of modern dance forms in violent dispute throughout their tours. When, in October, 1934, the dancers gave a recital in New York's Carnegie Hall as a part of the young people's entertainment series, the battle was even more furious. If Shawn and his male dancers had achieved nothing else, they served to maintain strife among followers of the dance. But most important, they paved the way for many younger modern dancers on the stage today.

The Carnegie Hall program began with the more popular, primitive rhythms including, of course, Shawn's own favorite, the Hopi Indian Eagle Dance. The first section of the recital closed with Shawn and his ensemble in the storming Maori War Haka —a furious, thumping creation. The **Labor Symphony,** with Shawn and full ensemble, was a four-part design. Beginning with field labor, it moved on to forest and sea labor and ended with a stirring piece of choreography — mechanized labor. A critic who witnessed the recital observed that Shawn was not at his best in

dancing **The Hound of Heaven.** An invention inspired by the Francis Thompson poem, the patterns here seemed more labored and more capriciously stylized. The critic also noted that when Shawn arrived, in the fourth part of the program, at a **farruca**, he found himself unfortunately having to be compared with Escudero, who —not far away at another theater—was blazing forth in his own **farruca.** This particular dance had dismayed many artists before Shawn, for only Spanish and Gypsy dancers could bring it to the full, fiery, and impudent state its nature requires.

With World War II the draft made short work of the dance troupe. When, in 1940, the group disbanded, they had played 1,250 performances in 750 cities of the United States, Canada, Cuba, and England. During World War II, Shawn danced and directed performances at Keesler Field, Mississippi.

In 1945 Ruth St. Denis and Ted Shawn joined together in a revival of some of the dances which had made them famous. Among these were **Tillers of the Soil** and **Josephine and Hippolyte.** But not until the season of 1948-1949 did Shawn make his first transcontinental solo tour.

Nowadays Shawn devotes himself to building up Jacob's Pillow as a combination summer festival of dancing and a "University of the Dance." In the summer of 1955 he had an enrollment of sixty young men and women, who studied ballet, modern dance and ethnic dance (Indian, Hindu, Spanish, etc.) under Shawn and a faculty of eleven teachers.

Occasionally, however, Ted takes a turn at the legitimate stage. He drew an enthusiastic response when he played the role of the mysterious Prince Serki in **Death Takes a Holiday** at the Berkshire Playhouse in Stockbridge, Massachusetts, in the summer of 1952. The Springfield **Union** reported: "Without question

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Shawn made a tremendous, added contribution to his reputation . . . He could be termed nothing short of a decided hit in his role as an actor."

The performance came about through the invitation of Berkshire director William Miles, who had seen Ted play the same role four months previously in a production by the Icehouse Players in Mount Dora, Florida. Shawn had given a solo dance recital some years earlier to help this Florida little theater group remodel an old icehouse into its permanent playhouse and later accepted an invitation from the group to appear in a production in February, 1952. "Since that role used robes, uniforms and supernatural, stylized movement, it was a natural for a dancer," Ted says. "Next I wanted to see if I could succeed in a role of an ordinary man my own age in a drawing room comedy. So I appeared as Clive Champion-Cheney in Maugham's **The Circle** in another Icehouse Players' production in February, 1954. The run for that play was extended two nights and still was not able to accommodate all those who wished to see it. The next thing in order is a production for Ruth St. Denis and me to do together, but we've not found the ideal play. Many people have suggested that we do something out of the Lunt-Fontanne repertory."

A recent portrait of Ted Shawn taken at Jacob's Pillow. —Jack Mitchell

Ted Shawn with Men Dancers—Air Section of 'Dance of the Ages'.

Today, at sixty-five, Ted Shawn scoffs if asked when he will retire. "I retire?" he retorts. "When I'm eighty and have a long, white beard, I'll be out on the stage doing flamenco dances." Still going strong, the dean of American male dancers looks back on his forty-five years of dancing and fifteen years at Jacob's Pillow with gratitude and satisfaction. Today the entire dancing profession owes Ted Shawn a debt of gratitude for helping to diminish

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if not completely dispel American suspicion toward the male dancer. Prolific, Shawn has choreographed more than 600 works, which have had their ups and downs in quality and success. One of his more recent works, **The Song of Songs,** represents the fulfillment of a thirty-year-old dream, but Walter Terry of the New York **Herald Tribune** called it "pedestrian."

One season of the Jacob's Pillow Dance Festival is not even finished when Shawn's mind — during sleepless nights — begins exploring possibilities and plans for next year's festival. "In the spring of 1953 I witnessed seventeen dance programs in less than three weeks," he says, "considering them for suitability and availability for our festival." Here Shawn developed sympathy and a fellow feeling for the critics, realizing how easy it is to turn negative when one sees so many dance recitals in so short a time.

Twenty-eight buildings and 200 acres of land greet him each spring when he arrives at Jacob's Pillow from his winter home in Eustis, Florida. Since the place has been tightly closed since the previous September, all of Shawn's May days consist of one grand mixture of laying cement, carpentering, painting, wallpapering, scraping, scrubbing, cooking, washing dishes, and taking a daily trip to Lee — nine miles distant — for mail and groceries. In his spare time he must answer his mail from registering stu-

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JAY DANCE NOTATION

Excerpt from Edward Caton (Ballet Russe School, New York) Pas de Deux presented at the DMA (Florida Chapter) convention Nov. 23, 24, 25, in Miami Beach. Mr. Caton also presented a character dance and part of the bar work in Jay Notation.

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dents, prepare copy for printing the festival schedules, theater programs, souvenir programs, and window cards. After dinner, rather than rest, he and his faithful staff of three persons sit up late hours addressing 10,000 envelopes in which to send out the schedules as soon as they are off the press.

Although Shawn is generally called a modern dancer — although of an older school than that of the modern dancers who followed him — John Martin places him in the middle, between the dance and ballet. "Through rhythm we are in closest contact with the universe," Ted told his audience at the Second Series of lectures he gave at the George Peabody Teachers' College in Nashville back in 1938. "Art is experience — vital experience— and nowhere else does one experience the reality of art as greatly as in the dance." Shawn frequently gives lectures in conjunction with his performances while on tour.

Brown-eyed, with brown hair turning gray, Ted Shawn today stands at six feet and weighs 172 pounds. A hobby he has taken up in recent years as time permits is wood sculpture.

Ted still sees himself as the man of God he started out to be in Denver. "Art, as P. D. Ouspensky said, is the beginning of vision, seeing farther than human sight. And dance is the only art of which we ourselves are the staff of which it is made. I never go on stage without saying, 'Here I am, Lord. Use me.' I have had almost a vocation from childhood to be a religious. The dance is religion. It is the finest symbol of the activity of God that we have in this world." Still ahead of him are his tours. "But," he concludes, "there's still so much to be done and, oh! so little time."

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San Francisco Ballet Scores Huge Success

By SHEN SHAN
China News Staff Writer

Five times the audiences demanded and five times the San Francisco Ballet answered the curtain in the American artists' successful Far East debut last night.

If an artist troupe's success is to be measured by the plaudits it extracts from the audience, then the international balletic mission from San Francisco can be said to have scored one of the hugest successes in Free China.

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sat enthralled for two and a half hours during the ballet's first performance.

The twosome of Leon Danielian and Nancy Johnson, top stars on the cast, stood head and shoulders over the others. In executing Leon Minkus' "Don Quixote" adapted by Lew Christensen, Leon and Nancy put on such a brilliant and yet seemingly effortless performance that their dancing was interrupted by handclappings.

The severity of Bach's music brought about beautiful patterns in last night's first number, "Concerto Barocco". Eleven dancers executed about one hundred human patterns with Christine Bering and Virginia Johnson sharing the limelight.

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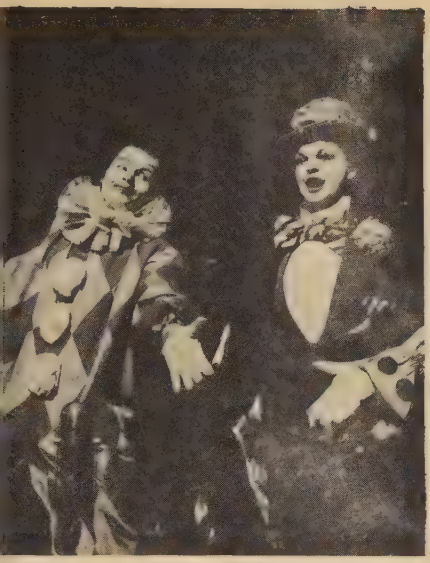
In the second piece, Schubert's "The Dryad," the music took on different shades and meanings. At first it was tranquil and melodious as the dryads worshipped their sacred tree. When bowman Richard Carter sank his knife into the tree, both ballerina, Joselyn Vollman, and music spring out in fury and pain.

In addition to her superb dancing, Jocelyn's facial expressions portrayed well her indignation, love, reluctance and final resignation to the teachings of her own cult.

The last number was a panorama of color, costume and characters. The pace of Tsaikowsky's "Nutcracker" was swift and gay. Gloria Cancilla, Bene Arnold, Louise Lawler, Fiona Fuerstner and Gordon Paxman all had chances to present their individual skills.

But the highlight was on the "pas de deux" of Sally Bailey and Conrad Ludlow. Sally had the grace and Conrad contributed versatility. It was small wonder that both of them won high praises of Newsweek magazine.

Throughout the performance, the strict discipline and training instilled by Lew Christensen was plainly visible. The variety of costumes added much to the show, considered by some as the best ever seen in Free China.



Shown here with Judy Garland at New York City's Palace Theater is dancer, Gene Reed. Gene is a former student of the Baker Dance Studios of Southern California. Gene also appeared as Sheree North's dance partner in 'The Best Things In Life Are Free'. He danced on the Perry Como Spectacular and with Deborah Paget in a recent Hollywood TV release.

DELAYED CREDITS

'Keep the Gipsy in Mind', which appeared in last month's issue, was reprinted from Danceland, London, England. 'The Eagle of the Dance' was reprinted from Victor Silvester's Album, by Centaur Press.

The photos on pages 100 and 101 are by Chic Lloyd and show Will Marchetti as the Witch Boy and Anita Parisi and Donna Rae as the Witch Girls.

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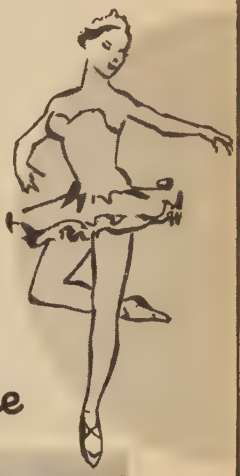

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The Southern California Chapter of the Cecchitti Council of America held examinations January 26th and 27th and has grown to such an extent that double sessions had to be held in order to examine all the eligible students and teachers in the time allotted the examiners in Los Angeles.

Mr. Jack Bickle of Windsor, Canada; Olga Fricker of Los Angeles, and Mona Frances of Whittier were the examiners for this session.

During the two days in Los Angeles they gave examinations to 9 teachers and 126 students.

Teachers presenting students for examinations were Olga Fricker of Los Angeles, Corinne Leslie of Canoga Park, Betty Evans of Thousand Oaks, Elizabeth Berg of Granada Hills, Ann Toland of Santa Monica, Germaine Ballou of Manhattan Beach, Edith McRoberts of North Hollywood, Nina Garrett Ness of Studio City, Patricia Mullenbach of Whittier, and Mona Frances of Whittier.

Next Cecchetti examinations will be held in Los Angeles in April.

CORINNE LESLIE
Publicity Chairman, Southern California Branch, Cecchetti Council of America

Three James Rozanas students do a bit of showing-off for the maestro at one of his annual teaching-tour sessions held in San Jose, California.

EDITOR:

We certainly enjoy our Dancing Star and look forward for it each month. It contains so many National and International items of interest to all in the dancing profession, and interesting personalities. Though I do not know so many, I do find myself underlining names occasionally. However, I wonder what ever became of Kirt Jons? He was a student of Guillermo, when he was connected with the San Francisco Opera Ballet Company. Kirt Jons and Vadja Del Oro did a wonderful production at Bimbo's in San Francisco. Later he produced a show at Tommy's (which originally was the Club Moderne) and was later doing a show for one of the hotels in Las Vegas. Was happy to note that Vadja had a recital in New York last year.

Along with our classes here we are doing a series of eight half-hour programs for KCTS TV, Channel 9, the educational channel, and we are sponsored by the Seattle Parks Board and P.T.A. in this TV media of ballroom dance instruction. We began on Friday evening (7:30 P.M.) January 11th. The title of our program is "Social Dancing Techniques," and although it is a little early yet to tell just how well it is taking, the TV staff are very happy with our program. Our book, "Rudiments of Ballroom Dancing," has been reprinted.

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

DANCE MASTERS of OHIO held a One-Day Convention Feb. 24th at the Sheraton Gibson Hotel in Cincinnati. Faculty members included: Rita Hoefler, Hawaiian; Josephine Ford, Ballet; Leon Palmisano, Modern Jazz; Ken & Jean Phifer, Tap and Myrtle Pettingale, Ballroom. A banquet was held Saturday evening preceding the Convention.

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA held a meeting March 10th at the Hotel Statler in Los Angeles. Staff instructors were: Charley & Margaret Baker, Ballroom; Virginia Rose, Acrobatic; Ray Leslie, Novelty Tap and Olga Fricker, Ballet. During the luncheon Leola Stone's Ballet was presented to the diners.

DANCE MASTERS of CALIFORNIA held a One-Day Convention Mar. 3rd at the Ziceva Studio in San Mateo, Calif. Faculty included: June Ripley Mc Vey, Samoan Knife Dance; Tuulikki, Samoan Dance; Dorothy Williams, Children's Tap Irina Kosmovska, Ballet; Vernon Russell, Advanced Tap; Rose Ann Sayler, Acrobatic; Stanley Kahn, American Jazz Frances Hatch Park and William D'Albrew, Ballroom.

NADAA Northern California Chapter 7 met Feb. 17th at the Swedish-American Hall in San Francisco. Faculty included: Margie Morrish, Free Style; Janis Chadsey, Children's Work; Penny Rogers, Tap; Joan Harrison, Tap; Evelyn LeMone, Classical Ballet. Prizes for attendance were given by means of a drawing.

NEWS BRIEFS

★ Bob Fitch choreographed the successful musical 'Oklahoma' for the Santa Clara County Youth Center. The show played six nights during January and February at Santa Clara, California.

★ San Francisco's first 'Pop' concert in Modern Dance will be presented by the Peters-Wright Dance Theater at the Marine's Memorial, Sunday, April 14th at 2:30 p.m.

Inspired by the success of the San Francisco Symphony's 'Pop' concert series in which the programs are planned to please a general, widely diversified audience, rather than the very highly cultivated music lovers only, this program of dance will have a similarly diverse appeal.

★ The 92nd Street YM-YWHA will present Edith Stephen & Dance Company at the Dance Center of the 'Y' March 31st at 2:40 p.m. in the Kaufmann Concert Hall.

Miss Stephen will be giving her first New York concert in two years. Her program will consist of five solo dances, one duet, and three group works, five of which are new works.

The company's dancers are: Karen Goldberg, Phyllis Hoenig, Doris Menechetti, Juliette Montague, Carlene Morton, Oliver Newman, Elizabeth Weil and Lester Goodman, Carl Woods and Mia Schorr.

★ Some fifty ballet dancers between 9 and 14 years of age performed in 'The Wild Swans' at Ann Arbor Civic Symphony Orchestra concert, Jan. 31st and Feb. 22nd.

Given as a benefit for the county's school children in Ann Arbor, Mich., the performances proved outstandingly successful.

Director-Choreographer of this well trained dance group is Sylvia Hamer, past president of the Cecchetti Council of America.

★ The Marge & Gower Champion Dance Workshop opened Feb. 11, 1957 in Los Angeles, Calif. Faculty includes: Ernest Belcher & Irina Kosmovska, Ballet; Charles Weidman, Modern; Louis Da Pron & Deloris Blacker, Musical Comedy; Thomas M. Sheehy, Ballroom and Marie Bryant, Modern Primitive. Director is Tom Sheehy. Further information may be had by writing to 331 N. La Cienega Blvd., Los Angeles, Calif.

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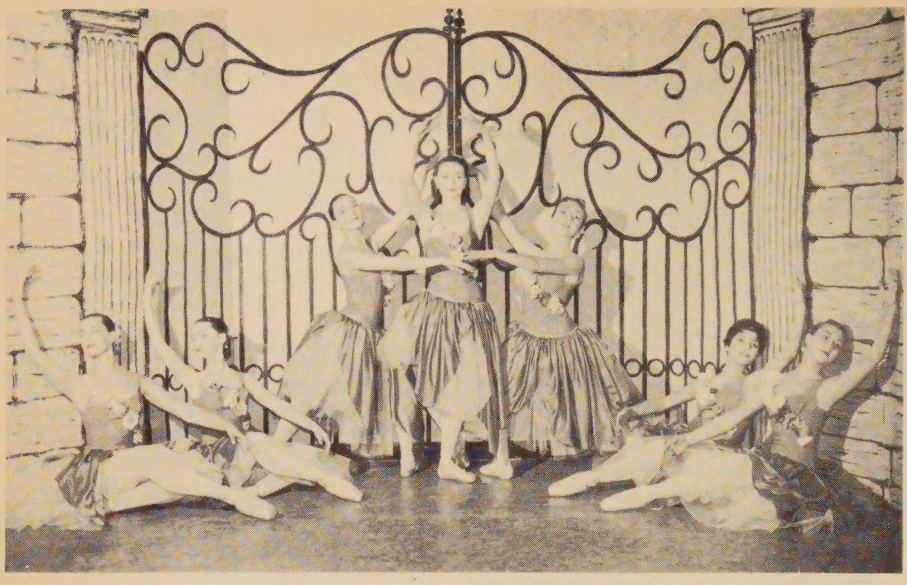

Students from The Academy of Ballet in San Francisco in a scene from Schubert Sonata.

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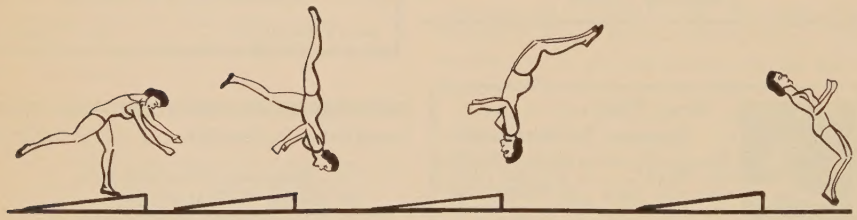

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From a running start, place forward foot on center of take-off board, pushing with forward foot, at the same time bending body forward and kicking backward leg upward and over, landing on the floor in front of take-off board in a kickover front position. (See page 18 of "Theory and Practice of Acrobatics and Tumbling.")

Use sash until pupil becomes familiar with the kickover front and then have pupil try it alone.

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